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**"If we are to protect the world's multitude of places and creatures, then we must know them, not just conceptually, but imaginatively as well."**

**Wendell Berry, *Life is a Miracle***

The ocean is my place of contemplation and delight. Puttering in the inter-tidal amidst the scattering of stars and rabbit-eared seaweed or paddling among the kelp jungles and jellyfish, I am lost in the awe and wonder of discovery. I am not alone in this. The ocean, our primeval mother, is where life began; a trip to the beach is a sort of homecoming as people gather there for rest and re-creation.

But, with climate change, the oceans are becoming warmer and more acidic, less hospitable to life. Optimists reason that life on Earth has survived catastrophic change before and will again. But what kind of impoverished life awaits those who survive? How have we come to this impasse in our relationship with nature? What kind of shift in thinking is required to turn things around?

Over the past decade, a number of writers have endeavored to deconstruct what we mean by *nature*. William Cronon has suggested that the trouble with nature, or wilderness, is that it is largely an illusion of a distant and undisturbed refuge and its existence permits us to abrogate our responsibility to look after the places where we actually live. Bruno Latour and Timothy Morton believe that the problem is that nature, as a monolithic and immutable source of raw materials and a sublime backdrop to human activity, does not exist. What does exist is a diverse collective of plants and animals, earth, air and water. Latour and Morton insist that we need to consider the interests of other species and recognize their



personhood and right to exist; since our vulnerabilities are interwoven, our survival is contingent on theirs. Latour has proposed a new way of including ecology within politics, that is, a new constitution where all stakeholders, human and non-human alike, are given a voice for the common good. He suggests that scientists, in their capacity for enquiry into the non-human world, speak on behalf of the non-human.

But can scientists alone adequately do this? Personhood implies particularity. Wendell Berry has noted that while scientific enquiry focuses on the specific, its interpretation and application is generalized, sometimes to the point of doing violence to the particular. Art, on the other hand, focuses on the particular as subject. The role of the artist, to paraphrase Paul Klee, is to make visible the invisible; the role of the scientist is to make known the unknown. Perhaps both can speak on behalf of the non-human.

For some time, I have contemplated how to merge the worlds of art and science in my own practice. I've been inspired by Johann Wolfgang von Goethe, the eighteenth-century poet, playwright and aspiring scientist, and Ernst Haeckel, the nineteenth-century biologist and illustrator. I took my cue from them; for one year, I employed methods from science to collect and analyze monthly plankton samples at Whaler Bay, B.C., and then documented and interpreted my observations through images.

Images of nature in art have historically been relegated to the fringes, as naturalist illustration and pastoral or sublime landscape. I elected to work with portraiture, an art form traditionally reserved for humans, and made portraits of individual organisms, carefully avoiding the scientific habit of splaying them out for identification, but working with them as characters, in the actual poses I observed. To convey their ecological importance, I made the portraits human life-sized.





While the images are mimetic, they reveal forms that are unfamiliar and fantastic, *making visible the invisible*.

I chose the medium of printmaking, fitting for representing living things. The art of making images from a plate or stencil imitates the reproduction of life, each living organism an expression of a genetic matrix. Printmaking embraces many forms, from the ancient traditional craft of woodcut to the highly technological media of digital photography and video. Woodcut, where every mark is made by hand, embodies the subjectivity and interpretation of the artist. There is an element of the contemplative in the quiet deliberations of where and how each mark is made on the surface of the plate, requiring patience and devotion reminiscent of monks illuminating medieval manuscripts. Photography and video, mediated by technology and detached from the artist, is the medium of choice for depicting "reality". Like science, it presents the illusion of objectivity. Using digital media, artists combine diverse images into cohesive compositions, much as scientists, employing statistics, transform apparently random data points into coherent narratives.

The dichotomies of science and art are mirrored by those of observation and interpretation, of new technology and traditional craft, of objectivity and subjectivity, and ultimately of object and subject. In trying to bridge this divide, I often found myself adrift in a tide of contradiction. The liminal space between the two is fraught with collision: they crash against each other, like the sea against the coastline, the waters murky and difficult to navigate. But turbulence regenerates nutrients that stimulate growth. Here dichotomies can meet and be reconciled. The old and new can work together as observation and interpretation merge. The moving picture, fluid and ephemeral, can present a healing dialectic where observer becomes subject and creature becomes character.

Edith Krause





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## Edith Krause DVD Image List

File Name: krause01  
Title: Gallery 1

File Name: krause02  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
Date: 2010  
Materials: digital print, plywood  
Dimensions: 12 panels, each 20"x30"

File Name: krause03  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: September 2009

File Name: krause04  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: October 2009

File Name: krause05  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: November 2009

File Name: krause06  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: December 2009

File Name: krause07  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: January 2010

File Name: krause08  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: February 2010

File Name: krause09  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: March 2010

File Name: krause10  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: April 2010

File Name: krause11  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: May 2010





## Edith Krause DVD Image List

File Name: krause12  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: June 2010

File Name: krause13  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: July 2010

File Name: krause14  
Title: [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: August 2010

File Name: krause15  
Title: [The Scientific Method] *Under Scrutiny*  
Date: 2011  
Materials: video, microscope, MP3 player, wood, aluminum, desk, stool

File Name: krause16  
Title: [The Scientific Method] *Under Scrutiny* detail

File Name: krause17  
Title: [Much] *Ado*  
Date: 2011  
Materials: video, television

File Name: krause18  
Title: Gallery 2

File Name: krause19  
Title: [Observation] *Interpretation I*  
Date: 2011  
Materials: digital print, woodcut, silk organza, plywood, plexiglass  
Dimensions: 22.25"x30"

File Name: krause20  
Title: [Observation] *Interpretation II*  
Date: 2011  
Materials: digital print, woodcut, silk organza, plywood, plexiglass  
Dimensions: 22.25"x30"





## Edith Krause DVD Image List

File Name: krause21  
Title: [Observation] *Interpretation III*  
Date: 2011  
Materials: digital print, woodcut, silk organza, plywood, plexiglass  
Dimensions: 22.25"x30"

File Name: krause22  
Title: Gallery 3

File Name: krause23  
Title: [Liminal] *Space II*  
Date: 2011  
Materials: digital print, woodcut, silk organza, plywood, plexiglass  
Dimensions: 40"x60"

File Name: krause24  
Title: [Liminal] *Space I*  
Date: 2011  
Materials: digital print, woodcut, silk organza, plywood, plexiglass  
Dimensions: 40"x60"

File Name: krause25  
Title: [In] Black and White  
Date: 2010  
Materials: woodcut, plywood  
Dimensions: 40"x60"

File Name: krause26  
Title: [Antediluvian] Home Movies  
Date: 2011  
Materials: video, cotton and dowel screen  
Dimensions: 74"x86"

File Name: krause27  
Title: Gallery 4

File Name: krause28  
Title: [Larva Stage]: *Barnacle*  
Date: 2009  
Materials: woodcut  
Dimensions: 41"x53"





## Edith Krause DVD Image List

File Name: krause29  
Title: [Larva Stage]: *Tubeworm*  
Date: 2010  
Materials: woodcut  
Dimensions: 41"x58"

File Name: krause30  
Title: [Larva Stage]: *Oyster*  
Date: 2010  
Materials: woodcut  
Dimensions: 42"x53"

File Name: krause31  
Title: Gallery 5

File Name: krause32  
Title: [Adult Stage]: *Water Flea*  
Date: 2009  
Materials: woodcut  
Dimensions: 38"x43"

File Name: krause33  
Title: [Larva Stage]: *Sea Slug*  
Date: 2010  
Materials: woodcut  
Dimensions: 38"x58"  
[Larva Stage]: *Sea Slug*

File Name: krause34  
Title: [Larva Stage]: *Jellyfish*  
Date: 2009  
Materials: woodcut  
Dimensions: 42"x51"

File Name: krause35  
Title: [Larva Stage]: *Sea Star*  
Date: 2010  
Materials: woodcut  
Dimensions: 33"x58"





## Edith Krause DVD Image List

File Name: krause36  
Title: [Larva Stage]: *Sea Urchin*  
Date: 2010  
Materials: woodcut  
Dimensions: 39"x58"

File Name: krause37  
Title: [The] *Survivors*  
Date: 2011  
Materials: video installation with mirrored dome, concrete blocks  
Dimensions: room 14'x14'x12'

File Name: krause38  
Title: [The] *Survivors*  
Date: 2011  
Materials: video installation with mirrored dome, concrete blocks  
Dimensions: room 14'x14'x12'

File Name: krause39  
Title: [The Scientific Method] *Under Scrutiny*  
Date: 2011  
Materials: video  
Duration: 5 minutes 18 seconds

File Name: krause40  
Title: [Much] *Ado* segment  
Date: 2011  
Materials: video  
Duration: segment: 1 minute 44 seconds; entire video: 8 minutes 31 seconds

File Name: krause41  
Title: [Antediluvian] *Home Movies* segment  
Date: 2011  
Materials: video  
Duration: segment: 4 minutes 11 seconds; entire video: 20 minutes 39 seconds

File Name: krause42  
Title: [The] *Survivors* segment  
Date: 2011  
Materials: video  
Duration: segment: 9 minutes 21 seconds; entire video: 38 minutes 15 seconds



Edith Krause  
MFA





## List of Images (in order in binder)

1. Gallery 1
2. [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
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3. [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: September 2009
4. [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: December 2009
5. [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: March 2010
6. [Whaler Bay Plankton Survey: 09/2009 – 08/2010]: *Year in Review*  
detail: June 2010
7. [The Scientific Method] *Under Scrutiny*  
2011; video, microscope, MP3 player, wood, aluminum, desk, stool
8. [The Scientific Method] *Under Scrutiny*  
detail
9. [Much] *Ado*  
2011; video, television
10. Gallery 2
11. [Observation] *Interpretation I*  
2011; digital print, woodcut, silk organza, plywood, plexiglass; 22.25"x30"
12. [Observation] *Interpretation II*  
2011; digital print, woodcut, silk organza, plywood, plexiglass; 22.25"x30"
13. [Observation] *Interpretation III*  
2010; digital print, woodcut, silk organza, plywood, plexiglass; 22.25"x30"
14. Gallery 3
15. [Liminal] Space II  
2011; digital print, woodcut, silk organza, plywood, plexiglass; 40"x60"
16. [Liminal] Space II  
2011; digital print, woodcut, silk organza, plywood, plexiglass; 40"x60"





17. [In] Black and White  
2010; woodcut, plywood; 40"x60"
18. [Antediluvian] Home Movies  
2011; video, cotton and dowel screen; 74"x86"
19. Gallery 4
20. [Larva Stage]: *Barnacle*  
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21. [Larva Stage]: *Tubeworm*  
2010; woodcut; 41"x58"
22. [Larva Stage]: *Oyster*  
2010; woodcut; 42"x53"
23. Gallery 5
24. [Adult Stage]: *Water Flea*  
2009; woodcut; 38"x43"
25. [Larva Stage]: *Sea Slug*  
2010; woodcut; 38"x58"
26. [Larva Stage]: *Jellyfish*  
2009; woodcut; 42"x51"
27. [Larva Stage]: *Sea Star*  
2010; woodcut; 33"x58"
28. [Larva Stage]: *Sea Urchin*  
2010; woodcut; 39"x58"
29. [The] *Survivors*  
2011; video installation with mirrored dome, concrete blocks; room 14'x14'x12'
30. [The] *Survivors*  
2011; video installation with mirrored dome, concrete blocks; room 14'x14'x12'





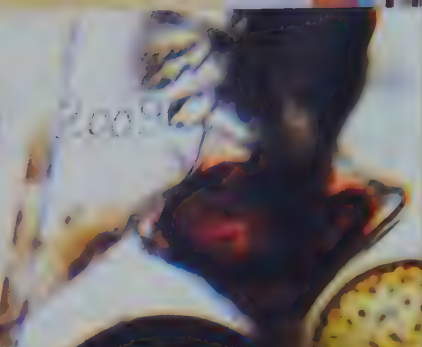
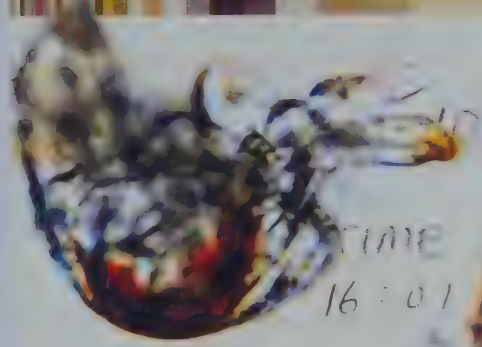












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SECCI DEPTH 10  
SECCI TEMP 13  
SURFACE TEMP 13  
AIR TEMP 6°  
WINDY





DEC 13, 2005

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12:04 - 12:08

12:15 - 12:19

SUNRISE TIMES

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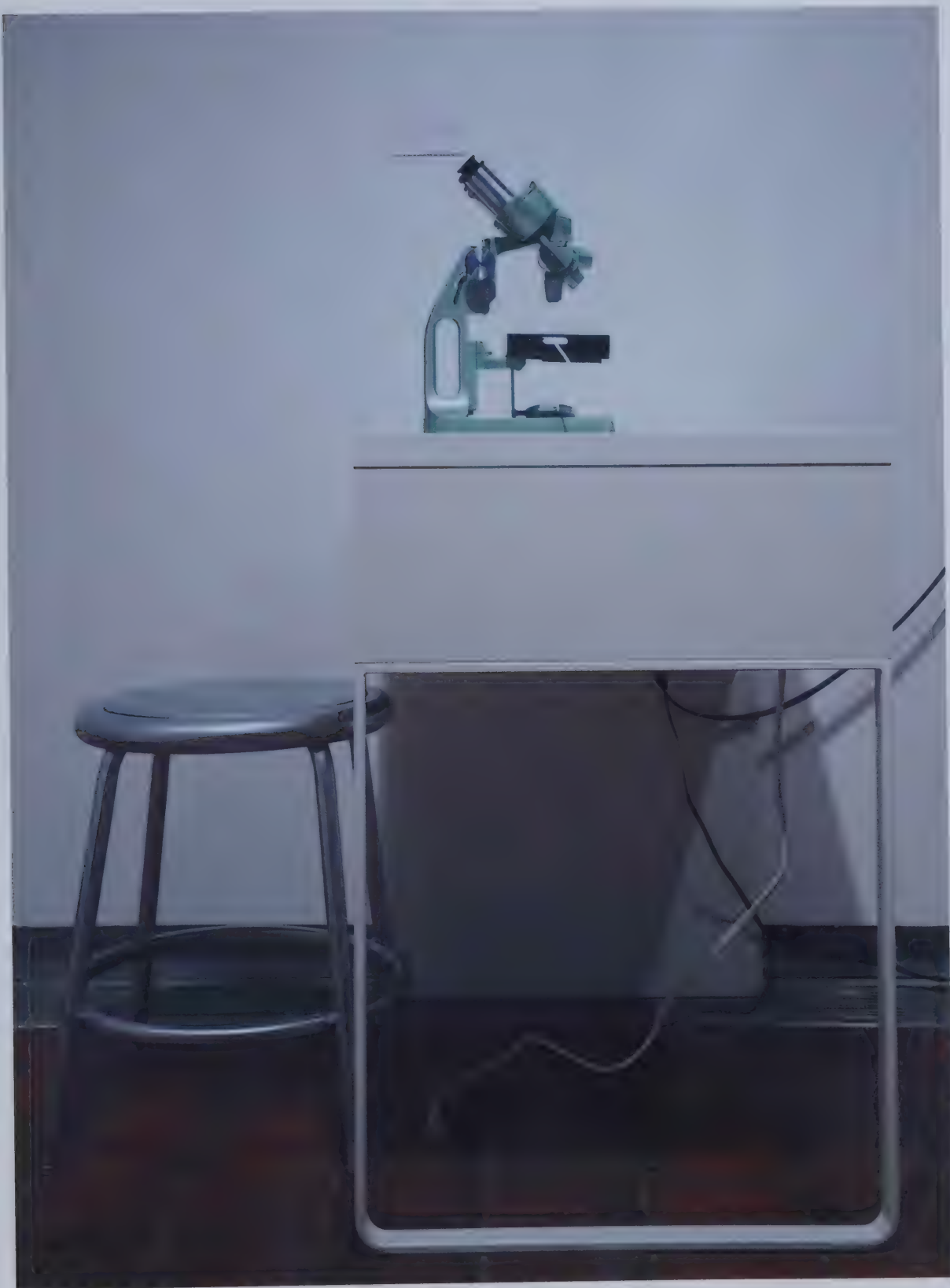














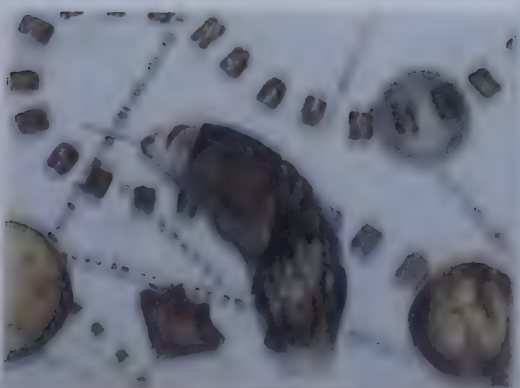
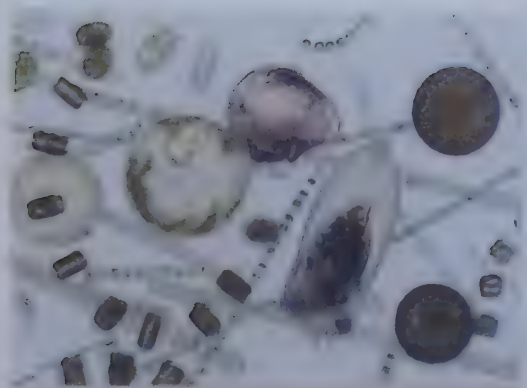
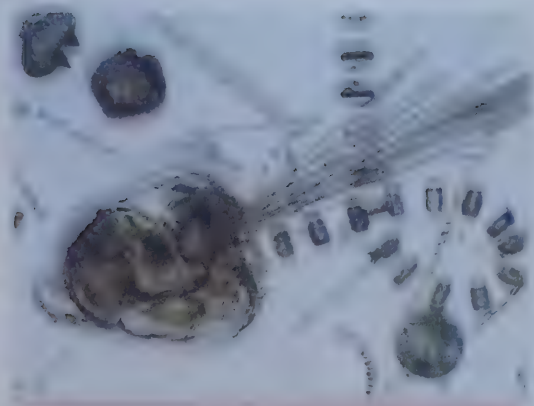
















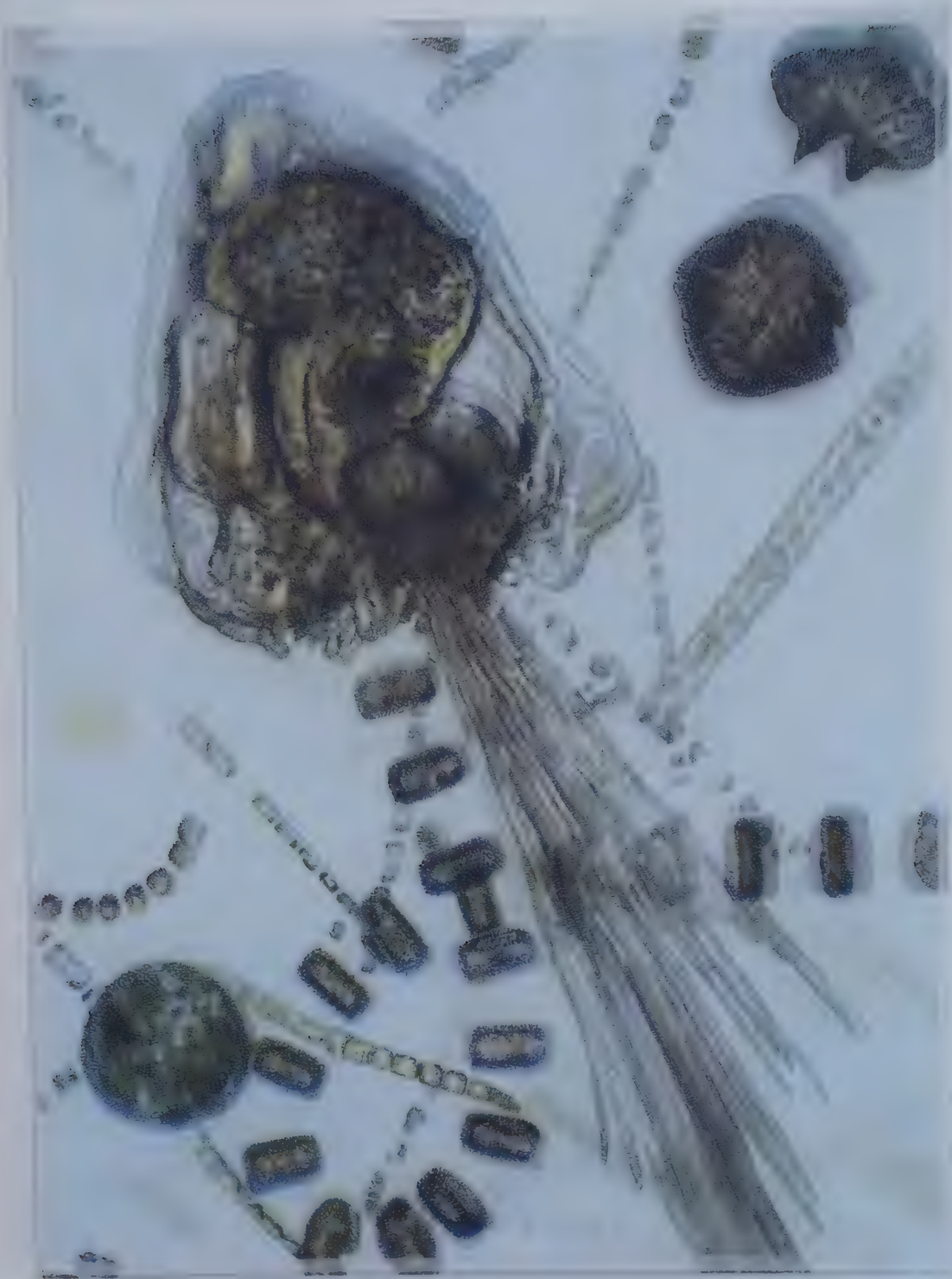










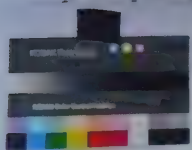














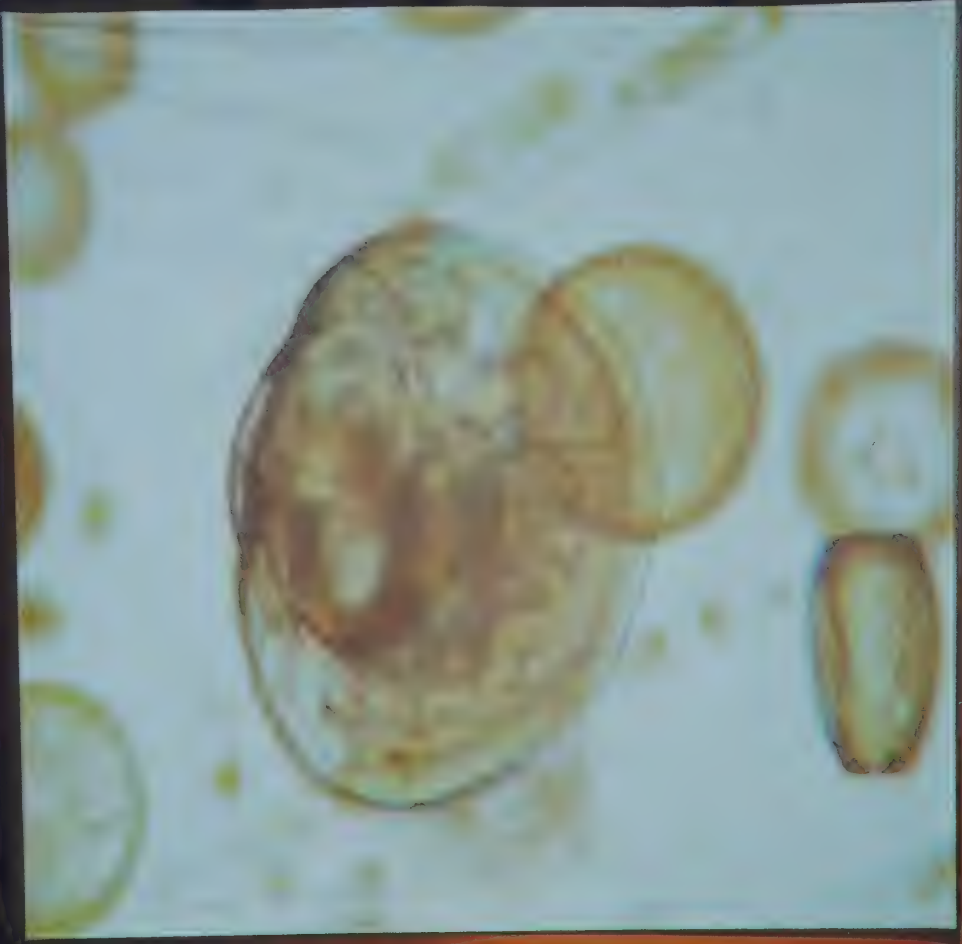




















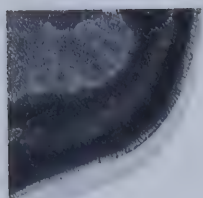






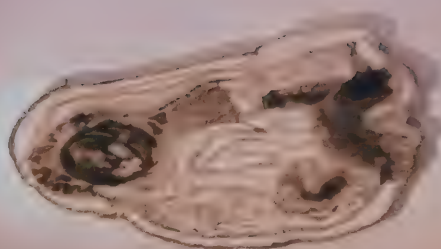




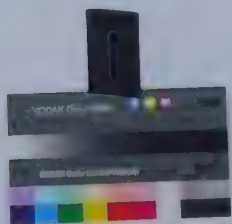












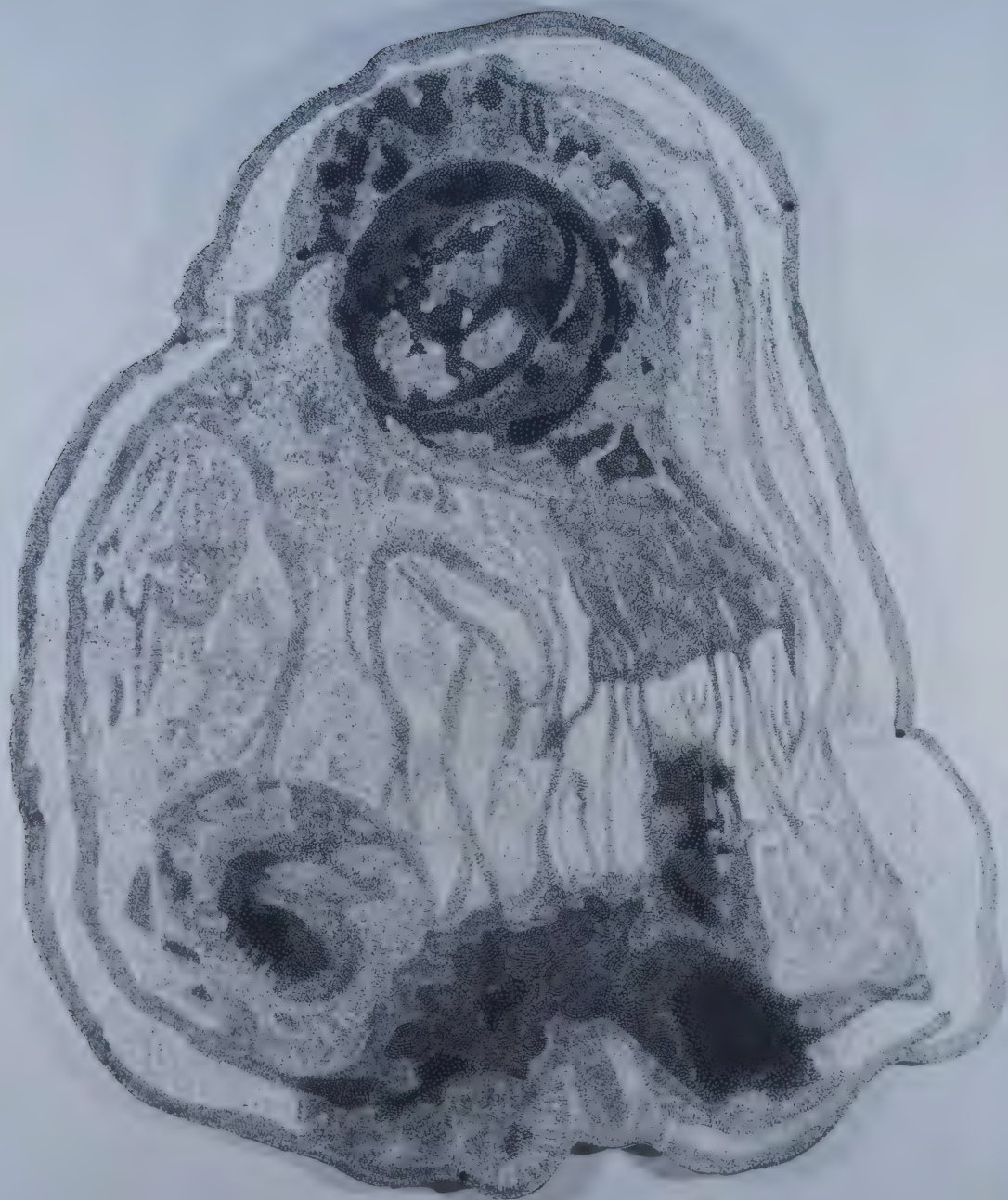






































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